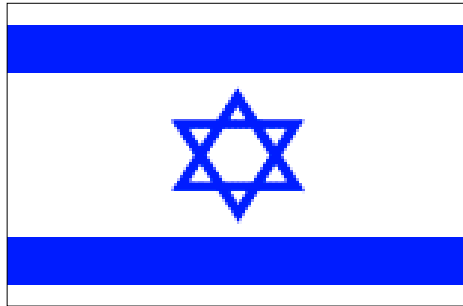


Children's Television Worldwide: Gender Representation

in



Israel

Scientific director team Israel:

Prof. Dafna Lemish
Tel Aviv University

Statistical analysis and report by:

Dr. Maya Götz, Dr. Ole Hofmann,
Stefan Dobler MA, Sebastian Scherr BA,
Dipl.-Soz. Christine Bulla,
Matthias Schreiner MA

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

General information about Children's Television in Israel

The Israeli television system consists of the veteran Public Television Authority which shares the airwaves with the Israeli Educational Television, the oldest television channel in the country, as well as two terrestrial commercial television stations. The latter offers very little specifically geared for children, but are heavily watched by entire families during prime time. Most of the Jewish population (consisting about 80% of the entire population) receives all of the above through subscription to cable (about 2/3 of the population) and satellite (about 1/3). The most popular children's channels that are provided by cable and satellite are *channel 6* for children, and *Hop!* for preschoolers. The vast majority of Jewish children are watching these channels as they are the most popular ones for their age groups respectively. Satellite subscribers also get several of the global networks such as *Jetix*, *Nickelodeon*, and *Cartoon Network* as well as a local *Yes Sababa*.

The Arab Israeli population of children usually do not watch Israeli programming and are mainly watching Arab channels received through pirate satellite dishes directly from Arab countries surrounding Israel.

Sample selection:

The sample is based on the following Israeli television channels: Cartoon, channel 6, Nickelodeon, HOP!, Yes Sababa and Jetix. A sample of children's programmes broadcast on these channels in Israel was recorded in the agreed upon time frame and subsequently categorized and measured.

Dates of recording: 17.05.2007 – 16.06.2007

The sample analysed here consists of 173 hours of explicit children's television: 148 hours of fictional shows, 534 programmes (360 fictional shows), 1040 characters (fiction) and 692 human characters.

Children's Television Worldwide: Gender Representation in Israeli Children's Television

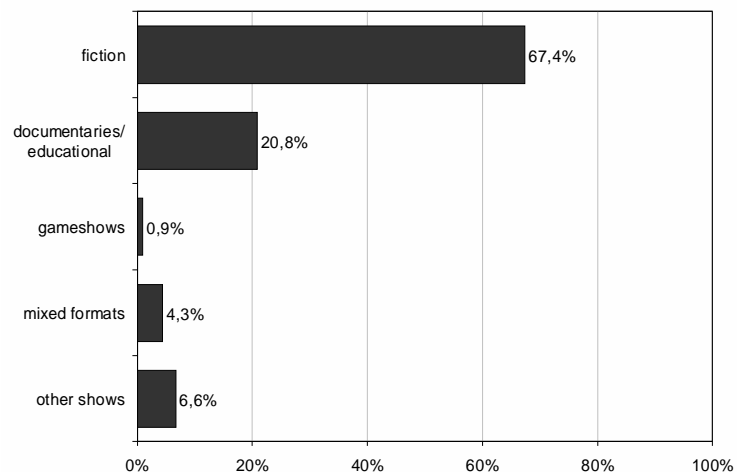
What is offered to children - Results at show level:

More fictional or a more non-fictional programmes? More fictional programmes.

We coded every show/piece of programme of our sample. Advertisements and trailers are coded in block (e.g. when there are 6 different commercials between two shows they are coded as one block). A show begins with the opening and normally ends with the credits (it might be that one show consists of 2 episodes like in SpongeBob but they are still one show).

The sample comprises altogether 534 shows that can be categorized into different programme types. 360 shows or 67.4% can be referred to as fiction, 111 shows (20.8%) were documentaries, 5 were game shows (0.9%) and 23 mixed formats (4.3%).

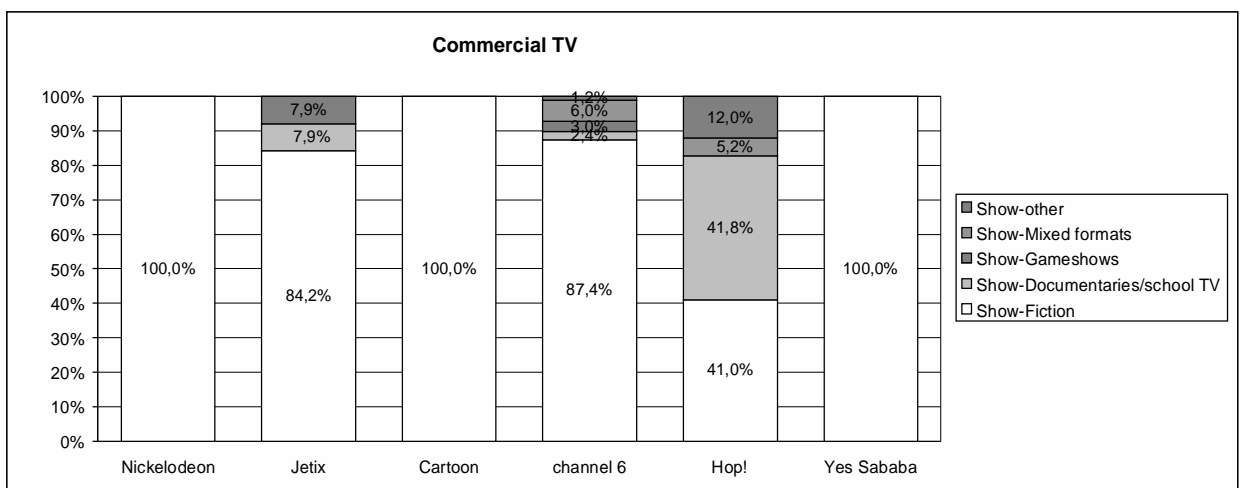
Differentiation between fiction and non-fiction



IZI – Children's Television Worldwide 2007; basis: Israel, n=173 h children's programme

Fiction is the main kind of programme children get in Israel. Remarkable–

in comparison to other countries - is the high percentage of non-fictional formats.



The lowest number of fictional programmes is shown on Hop! (41%), while exclusively fictional programmes are broadcast on Cartoon, Nickelodeon and Yes Sababa.

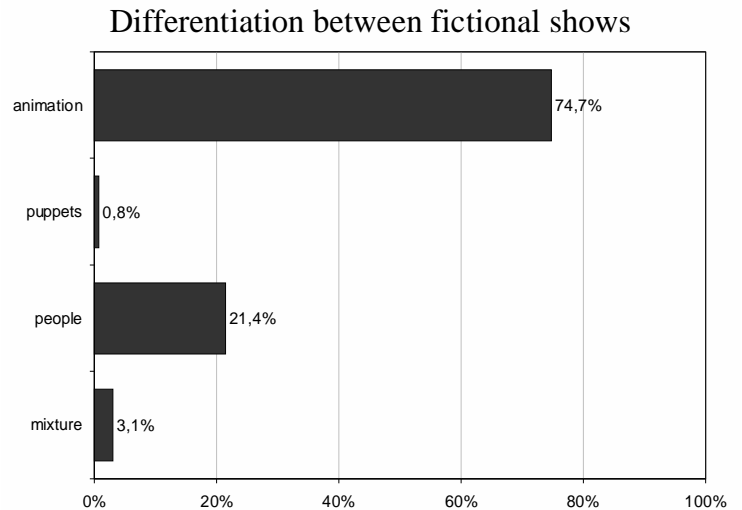
Children's Television Worldwide:

Gender Representation in Israeli Children's Television

What type of fictional programmes could be found? A lot of animation!

We coded the general type/genre of a show. Is it an animation or a puppet show? Or mixed?

Among the 360 recorded fiction shows were 269 (74.7%) animation shows; in 77 shows (21.4%) real people are the actors/actresses and 3 (0.8%) were a puppet show. 11 shows (3.1%) were a mix of several of these categories.



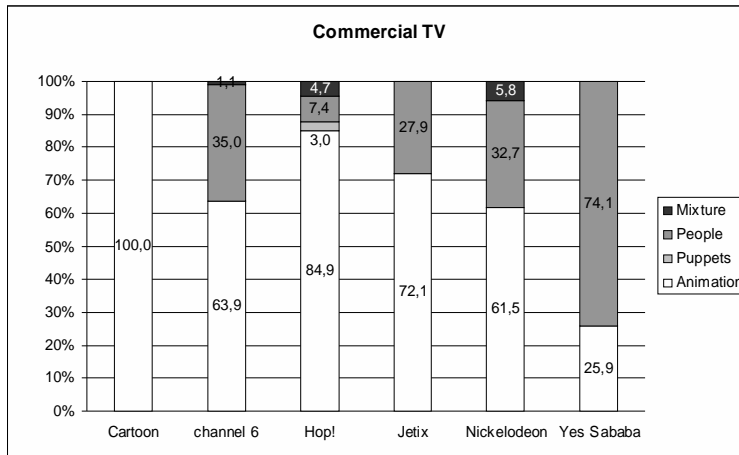
IZI – Children's Television Worldwide 2007; basis: Israel, n=148 h children's fict. programme

	Animation	Puppets	People	Mixture	other
Slovenia	96,5%	0,9%	1,9%	0,7%	0,0%
China	96,4%	0,7%	2,9%	0,0%	0,0%
Canada	95,9%	0,7%	0,7%	2,0%	0,7%
Egypt	95,3%	0,0%	2,6%	2,1%	0,0%
Cuba	94,5%	0,3%	2,8%	2,4%	0,0%
Syria	93,5%	0,0%	3,2%	0,0%	3,2%
Kenya	90,6%	0,7%	8,1%	0,7%	0,0%
Netherlands	90,0%	0,8%	9,2%	0,0%	0,0%
Germany	88,8%	1,8%	7,0%	2,4%	0,0%
Austria	88,3%	2,6%	6,4%	2,6%	0,0%
Hong Kong	85,8%	3,6%	8,9%	1,8%	0,0%
Hungary	85,8%	12,1%	0,7%	1,4%	0,0%
South Africa	85,3%	3,9%	8,3%	2,5%	0,0%
USA	84,8%	1,3%	8,5%	5,5%	0,0%
Norway	84,6%	2,6%	10,3%	2,6%	0,0%
Brazil	84,2%	1,1%	12,6%	2,1%	0,0%
India	81,0%	0,0%	19,0%	0,0%	0,0%
New Zealand	80,6%	0,0%	13,9%	5,5%	0,0%
Australia	80,4%	1,1%	11,0%	2,8%	4,6%
Israel	74,7%	0,8%	21,4%	3,1%	0,0%
Malaysia	72,4%	0,0%	13,8%	13,8%	0,0%
Argentina	58,8%	17,6%	17,6%	5,9%	0,0%
UK	55,0%	10,8%	12,3%	20,8%	1,2%
Belgium	54,8%	4,3%	18,7%	21,8%	0,4%
total	83,9%	2,4%	8,9%	4,5%	0,3%

With proportion of 74.7% of animation in its children's programmes, Israel is below the international average.

Israel has a lower rate of animation and a higher rate of people, as most local production is of actors and very little local animation is produced.

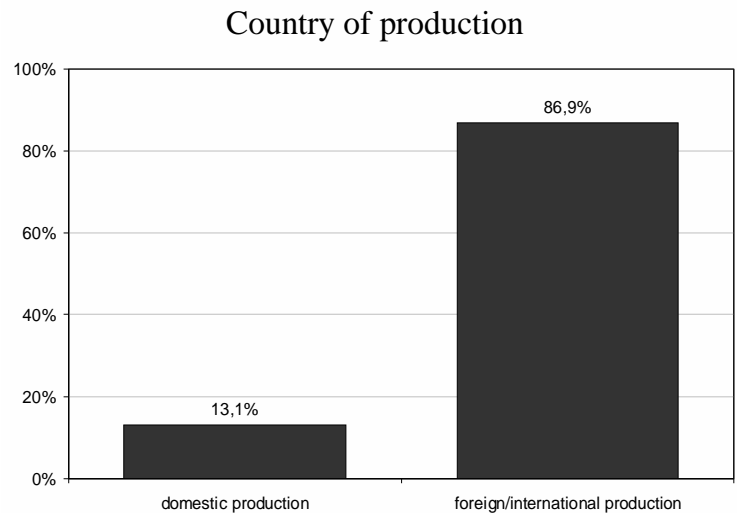
Children's Television Worldwide: Gender Representation in Israeli Children's Television



The lowest number of animated programmes is shown on Yes Sababa (25.9%) which is geared to an older audience, while exclusively animated programmes are broadcast on Cartoon.

Where are the shows produced?

We coded where/by which company the show is produced (as far as can be seen from credits, programme magazine or other sources). Is it a company or broadcaster from one's own country or from a foreign country or an international co-production? The fiction shows are in 86.9% of the cases productions of another country (n=313) and in 13.1% produced in Israel (n=47).



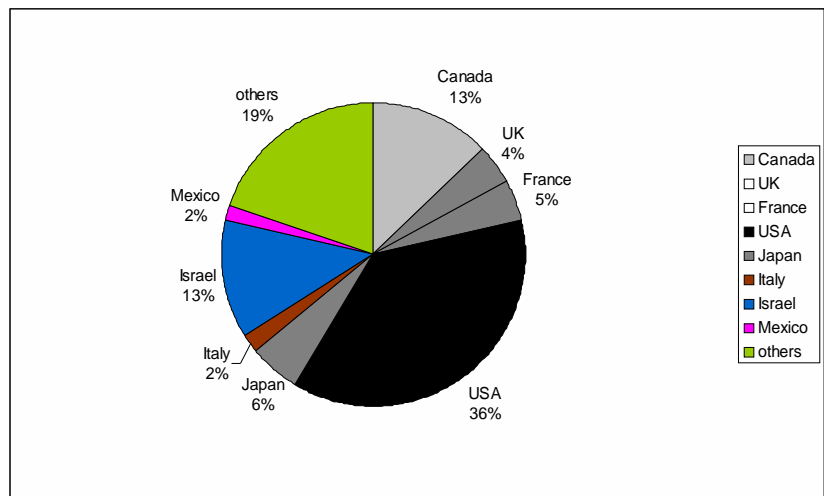
IZI – Children's Television Worldwide 2007; basis: Israel, n=148 h children's fict. programme

Children's Television Worldwide: Gender Representation in Israeli Children's Television

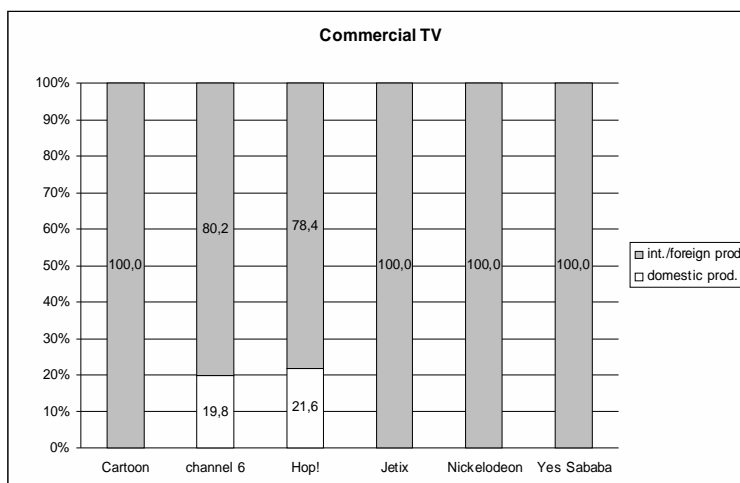
domestic prod.	
Malaysia	82,8%
USA	82,7%
UK	67,7%
China	53,4%
Canada	44,2%
Belgium	39,8%
Germany	17,3%
India	15,8%
Hungary	13,2%
Israel	13,1%
Australia	11,1%
Norway	9,0%
Egypt	8,9%
Netherlands	7,3%
South Africa	6,4%
Brazil	6,3%
Argentina	5,9%
Cuba	5,5%
Syria	3,2%
Slovenia	2,3%
Austria	0,8%
Hong Kong	0,6%
New Zealand	0,5%
Kenya	0,0%
total	22,6%

13.1% of its children's programmes are domestically produced, which puts Israel below the international average.

This can be explained by the small size of the country, small linguistic community with a limited potential for export and the limited production budgets for children.



The bigger part of Israel's children's TV is produced in the USA (36%), Canada (13%), Israel (13%), Japan (6%) and France (5%).



Domestically produced shows can be seen on Channel 6 (19.8%) and on Hop! (21.6%), while exclusively international or foreign productions are running on Cartoon, Jetix, Nickelodeon and Yes Sababa.

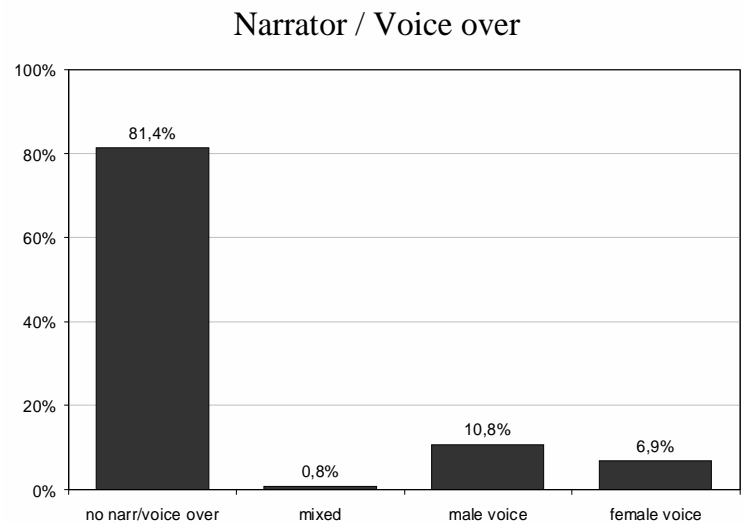
Children's Television Worldwide:

Gender Representation in Israeli Children's Television

Who speaks? Narrator / Voice over

We coded if there is a narrator or voice over (which means you can hear a voice but do not necessarily see the person) - is it a male or a female voice?

In 294 (81.4%) fiction shows there was no narrator, in 25 shows (6.9%) there was a female narrator, in 39 shows (10.8%) a male narrator, and in 3 shows a mixed narrator was used (0.8%).



IZI – Children's Television Worldwide 2007; basis: Israel, n=148 h children's fict. programme

There are more male than female voices but in comparison to other countries it is more balanced.

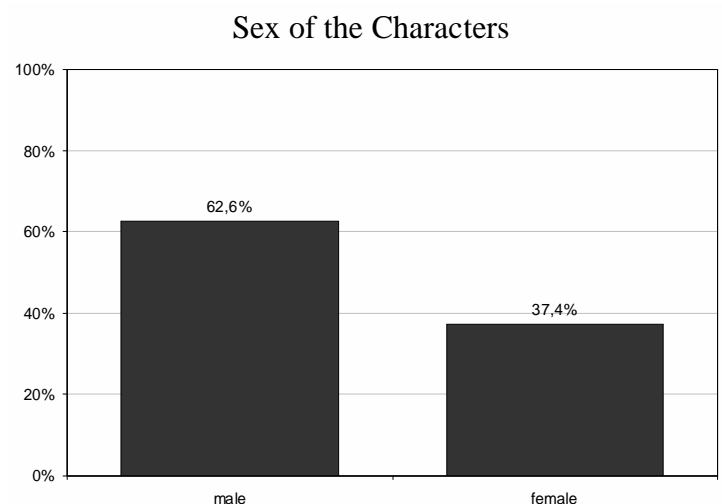
Who are the main characters? Results at character level¹

In this study we focused on the main characters of the show, which we defined as the characters that can be seen on screen at least 50% of the duration of the episode. In the first step we analysed which sex it is, based on grammatical terms, name of character, voice and easily identifiable gendered characteristics.

In terms of characters, in the 360 fiction shows 1040 were identified as main characters.

Gender perspective

The characters of the fictional shows in Israeli children's television were 37.4% female and 62.6% male.



IZI – Children's Television Worldwide 2007; basis: Israel, n=173 h children's programme, n=360 fict.-shows, n=1040 fict. characters

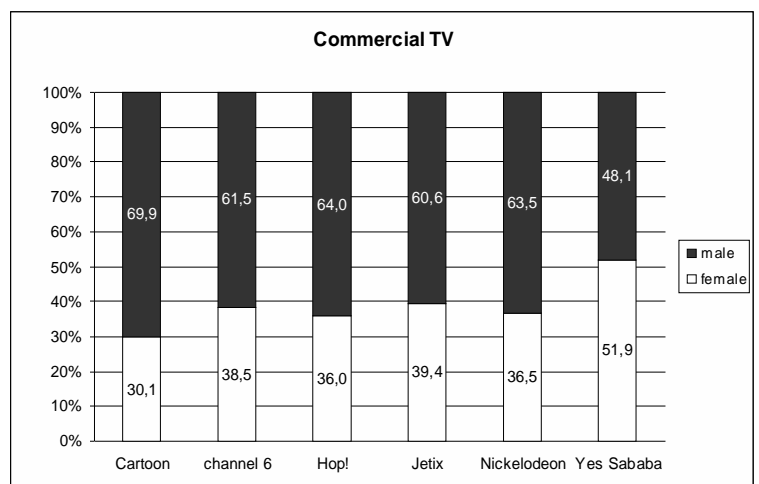
¹ Please note: The quantity of cases varies because of a different number of cases with missing information. In the gloss the max. number of cases is accounted.

Children's Television Worldwide: Gender Representation in Israeli Children's Television

female		male	
Norway	41,6%	Argentina	81,5%
Syria	38,9%	Cuba	79,9%
Israel	37,4%	Malaysia	77,2%
UK	37,3%	Egypt	71,4%
India	36,1%	Slovenia	71,2%
New Zealand	35,2%	South Africa	70,3%
Canada	35,1%	Austria	69,4%
Hong Kong	34,9%	China	69,1%
Belgium	34,5%	Germany	69,0%
Kenya	33,2%	Australia	68,5%
USA	33,1%	Brazil	68,5%
Hungary	32,6%	Netherlands	68,4%
Netherlands	31,6%	Hungary	67,4%
Brazil	31,5%	USA	66,9%
Australia	31,5%	Kenya	66,8%
Germany	31,0%	Belgium	65,5%
China	30,9%	Hong Kong	65,1%
Austria	30,6%	Canada	64,9%
South Africa	29,7%	New Zealand	64,8%
Slovenia	28,8%	India	63,9%
Egypt	28,6%	UK	62,7%
Malaysia	22,8%	Israel	62,6%
Cuba	20,1%	Syria	61,1%
Argentina	18,5%	Norway	58,4%
total	32,1%	total	67,9%

With a proportion of 37.4% of female characters, Israel is on 3rd place and way above the international average.

The highest percentage of female characters appeared on Yes Sababa (51.9%), while the lowest was counted on Cartoon (30.1%).



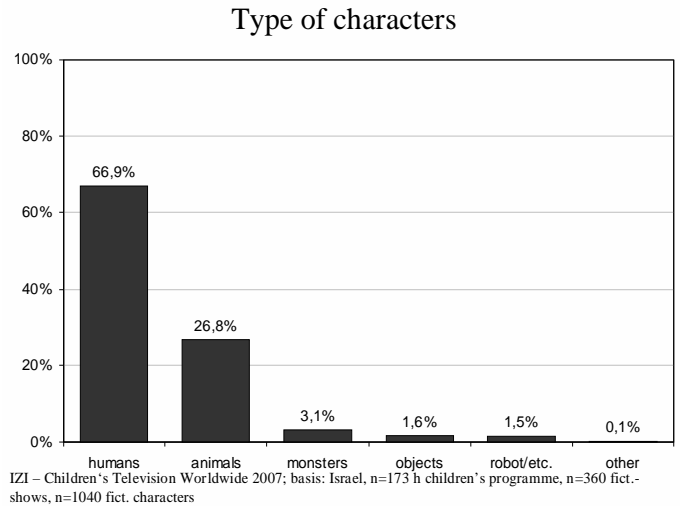
Children's Television Worldwide:

Gender Representation in Israeli Children's Television

Is the main character a human - animal – monster – object – machine etc.?

We coded generally what the nature of the character is. Is it a human, an animal, an object or a machine etc.?

278 characters of the recorded were animals, which constitutes 26.8%. Part of this group is, for example, Francine of *Arthur*. 692 of the characters (66.9%) are humans. The monsters and mythical creatures appear as the third largest group. 32 characters (3.1%) can be assigned to this group, e.g. Pikachu of *Pokémon*. Furthermore, 17 plants (1.6%), 15 robots or machines (1.5%), and one other character (0.1%) were recorded.



Of the animals 51 (18.4%) were female and 213 (76.9%) male. For 13 (4.7%) characters the gender was not identifiable. Of the humans 318 (46.0%) were female and 373 (53.9%) were male. One (0.1%) character could not be identified. Among the plants, 7 were female (41.2%) and 10 male (58.8%). Of the monsters and mythical creatures which were counted, 27 (84.8%) were male, 4 were female (12.5%), and 1 was neutral (3.1%). The gender of the one other character was male.

Children's Television Worldwide: Gender Representation in Israeli Children's Television

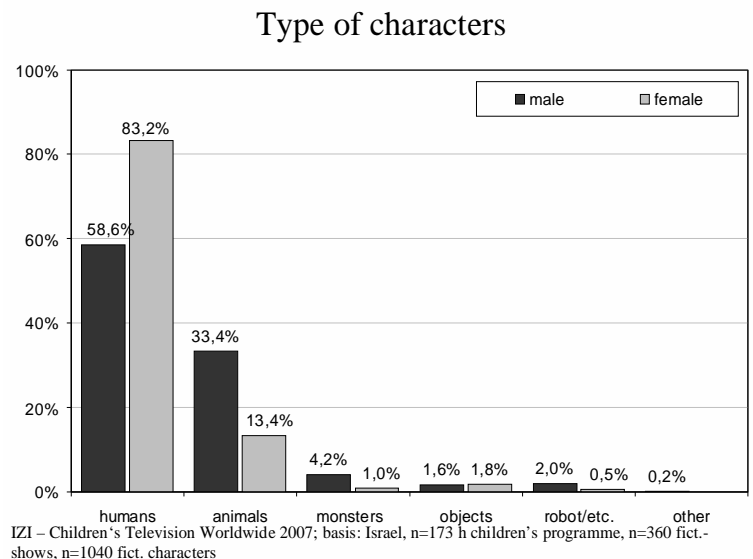
	Animal	Human	Monster/ etc.	Plant/ Object	Robot/ etc.	other
Kenya	12,8%	77,0%	9,2%	0,3%	0,6%	0,1%
South Africa	12,6%	74,3%	1,5%	0,1%	11,1%	0,5%
Malaysia	6,4%	72,8%	4,6%	16,2%	0,0%	0,0%
Slovenia	17,9%	70,9%	4,9%	0,5%	4,4%	1,4%
Egypt	21,7%	70,0%	3,2%	0,3%	4,3%	0,4%
Israel	26,8%	66,9%	3,1%	1,6%	1,5%	0,1%
Netherlands	19,7%	65,2%	10,4%	3,7%	1,0%	0,0%
New Zealand	23,5%	64,5%	4,1%	4,1%	2,8%	1,1%
Syria	23,1%	62,7%	11,9%	0,0%	0,0%	2,2%
Hong Kong	22,8%	62,0%	8,5%	0,4%	2,0%	4,3%
Canada	26,7%	60,5%	5,8%	0,8%	2,4%	3,8%
Norway	25,8%	60,1%	2,8%	5,5%	2,8%	3,0%
China	32,7%	59,2%	0,4%	1,6%	4,5%	1,6%
Brazil	22,8%	59,0%	6,2%	6,1%	1,0%	4,9%
Australia	26,0%	58,8%	4,1%	5,4%	5,7%	0,0%
Belgium	20,2%	57,8%	8,9%	2,3%	4,8%	6,0%
Hungary	35,2%	54,9%	3,8%	2,2%	2,7%	1,1%
Germany	30,7%	54,8%	4,2%	8,0%	1,2%	1,1%
UK	27,8%	54,3%	0,8%	0,0%	6,0%	11,2%
Austria	31,7%	53,6%	4,7%	7,7%	1,2%	1,1%
India	22,2%	50,6%	1,5%	8,9%	2,5%	14,3%
USA	34,2%	47,3%	6,0%	3,7%	2,2%	6,6%
Argentina	30,0%	45,5%	10,0%	13,6%	0,9%	0,0%
Cuba	55,5%	29,4%	7,3%	2,1%	2,3%	3,5%
total	26,3%	59,1%	5,0%	3,5%	3,1%	3,1%

With a proportion of 66.9% human characters in its children's programming, Israel is above the international average.

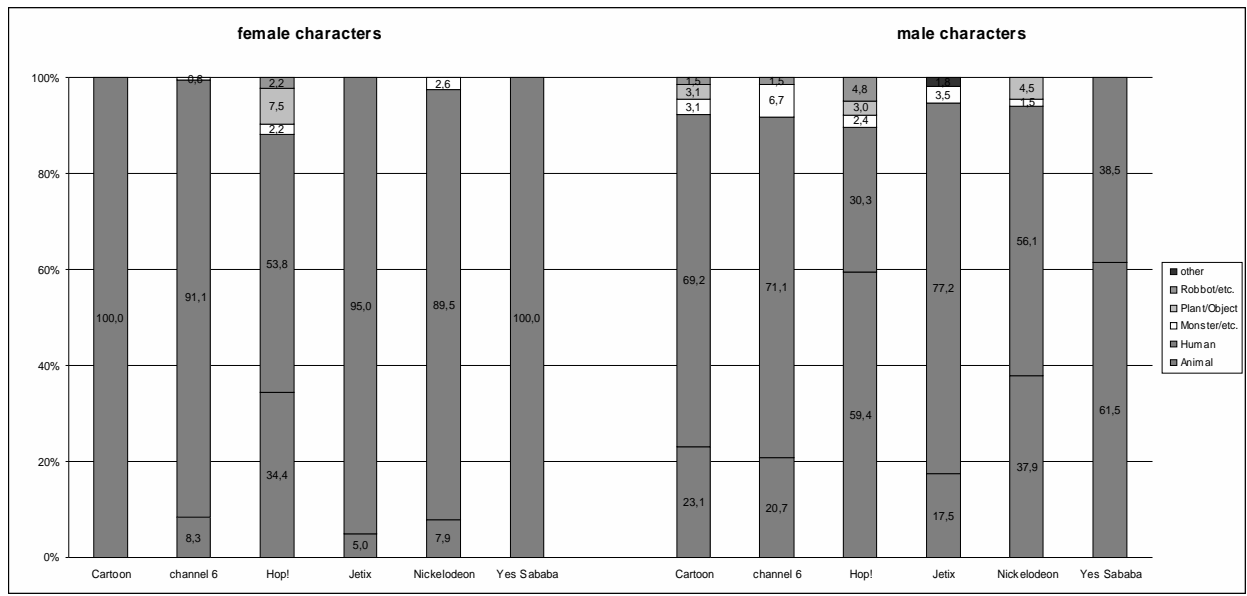
Gender Perspective: Males as animals, females as humans

Of the female characters 318 (83.2%) were humans and 4 (1.0%) were monsters or mythical creatures and 51 female characters (13.4%) are animals.

The male characters are represented in 373 cases (58.6%) as humans and in 213 (33.4%) cases as animals. Monsters and mythical creatures with male gender were found in 27 characters (4.2%), 13 (2.0%) were part of the plot as robots, and 10 male plants (1.6%) could be counted.



Children's Television Worldwide: Gender Representation in Israeli Children's Television



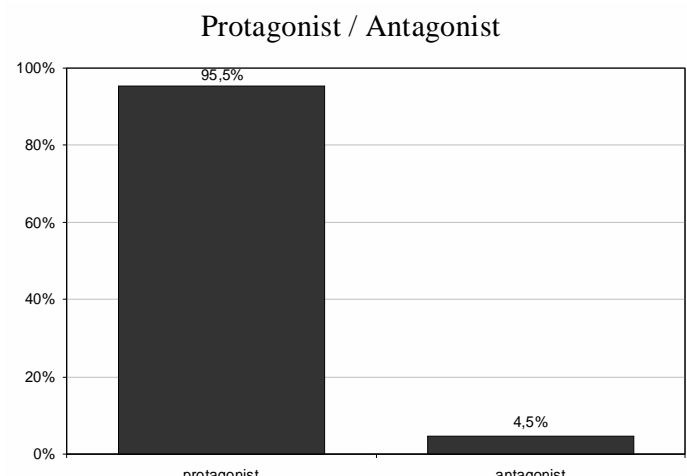
The highest percentage of female animals can be found on Hop! (34.4%), while the highest percentage of female humans was counted on Cartoon and Yes Sababa (both 100%). The highest percentage of monsters was found on Nickelodeon (2.6%), while the only plants (7.5%) and also robots (2.2%) could be found on Hop!.

The highest percentage of male animals was on Yes Sababa (61.5%), while the highest percentage of male humans appeared on Jetix (77.2%). The highest percentage of monsters could be found on Channel 6 (6.7%), while the highest percentage of male plants was on Nickelodeon (4.5%) and the highest percentage of male robots on Hop! (4.8%).

What is the general role in the story: Protagonist or Antagonist?

We coded the “general part” of the character in the narration of the story – is it the good main character or the bad and evil guy/girl?

995 of the characters in Israeli children's television were identified as protagonists. This corresponds to a relative part of 95.5%. On the other hand, there are 47 antagonists that constitute 4.5% of the characters.



IZI – Children's Television Worldwide 2007; basis: Israel, n=173 h children's programme, n=360 fict.-shows, n=1040 fict. characters

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

	Protagonist	Antagonist	other
UK	38,6%	28,8%	32,6%
Australia	61,5%	27,3%	11,3%
South Africa	74,5%	23,5%	2,0%
Cuba	77,8%	21,4%	0,8%
China	81,1%	18,8%	0,1%
Malaysia	82,1%	17,9%	0,0%
Brazil	34,3%	15,9%	49,8%
Norway	78,6%	15,7%	5,8%
Argentina	83,6%	15,5%	0,9%
Netherlands	83,1%	15,4%	1,5%
India	80,6%	15,3%	4,1%
Egypt	83,7%	15,0%	1,3%
Kenya	82,5%	15,0%	2,6%
Syria	85,1%	14,9%	0,0%
Hungary	85,7%	13,6%	0,7%
Slovenia	64,6%	12,8%	22,7%
Canada	35,1%	11,9%	53,0%
New Zealand	88,1%	11,7%	0,2%
USA	78,6%	10,3%	11,2%
Austria	87,1%	9,5%	3,4%
Germany	87,9%	8,8%	3,3%
Hong Kong	93,5%	6,5%	0,0%
Belgium	93,6%	6,4%	0,0%
Israel	95,5%	4,5%	0,0%
total	77,0%	13,7%	9,3%

Comparing the number of antagonists in children's TV, Israel is on last place at a proportion of 4.5% antagonists. It seems that Israel does not like to tell stories with antagonists! One possible explanation is the unique nature of Hop! Which ideologically avoids any violence and aggressive conflicts that typically include antagonists, yet is viewed by the vast majority of young viewers.

Gender Perspective: Males are the bad guys

Of the protagonists counted, 370 (37.2%) are female and 611 (61.4%) male. 14 characters (1.4%) could not be identified as either. Among the antagonists there are 13 (28.3%) female characters and 32 (69.6%) male characters.

Among the female characters, 370 (96.6%) appear as protagonists. 13 (3.4%) of the female characters are antagonists. With regard to boys' or men's characters, there are 611 (95.0%) protagonists. 32 (5.0%) men characters appear as antagonists. There are more than twice as many male antagonists than female antagonists.

Children's Television Worldwide:

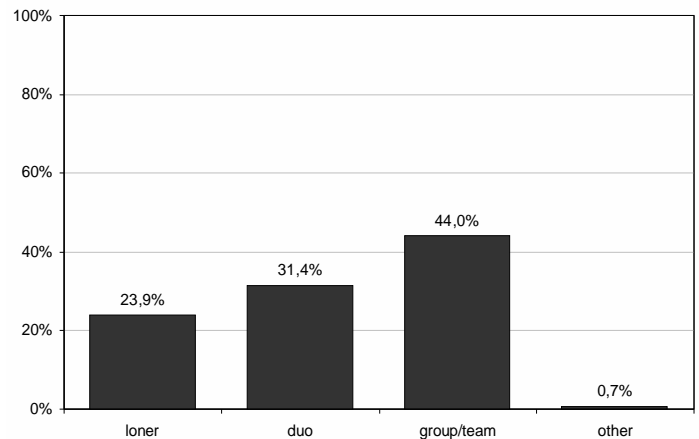
Gender Representation in Israeli Children's Television

In what kind of relation is the character?

We coded in what kind of constellation the main character is acting. Does he/she work alone, in a group or a duo?

248 of the characters (23.9%) are integrated into the plot as loners. 327 of the coded characters in this category are part of a duo (31.4%). 457 (44.0%) and thus the majority of the characters are part of a group or a team, respectively. 0.7% could not be grouped into any of the categories.

Relation of the characters



IZI – Children's Television Worldwide 2007; basis: Israel, n=173 h children's programme, n=360 fict.-shows, n=1040 fict. characters

	loner	duo	group/team
China	14,3%	10,1%	75,7%
USA	9,4%	14,1%	74,5%
Belgium	7,6%	7,2%	72,8%
Syria	15,7%	14,2%	70,1%
Canada	9,1%	24,8%	65,3%
Malaysia	9,2%	25,4%	64,7%
South Africa	17,5%	20,3%	59,5%
Australia	14,2%	25,6%	58,3%
Egypt	16,8%	24,6%	57,6%
New Zealand	19,0%	20,9%	56,5%
UK	17,9%	22,7%	56,4%
Slovenia	27,5%	16,2%	55,6%
India	31,3%	14,4%	54,2%
Germany	18,7%	26,4%	54,0%
Austria	19,3%	26,4%	53,3%
Kenya	20,8%	26,1%	51,9%
Norway	20,6%	24,2%	50,1%
Cuba	24,8%	26,7%	48,6%
Hong Kong	25,1%	27,1%	46,8%
Hungary	22,4%	32,3%	45,2%
Israel	23,9%	31,4%	44,0%
Argentina	30,0%	29,1%	40,9%
Netherlands	34,8%	27,2%	37,8%
Brazil	67,9%	6,5%	25,0%
total	20,3%	21,1%	56,5%

44% of the characters appear as part of a team or a group, which puts Israel way below the international average. It seems Israel likes also to tell stories of main characters being a part of a duo or loner.

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

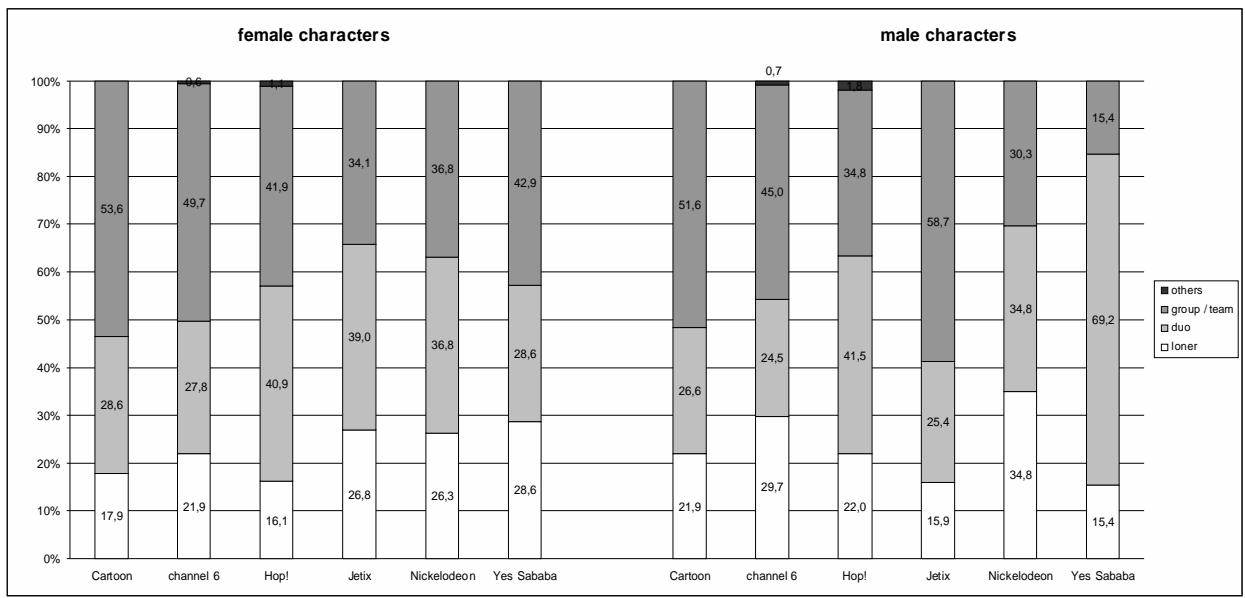
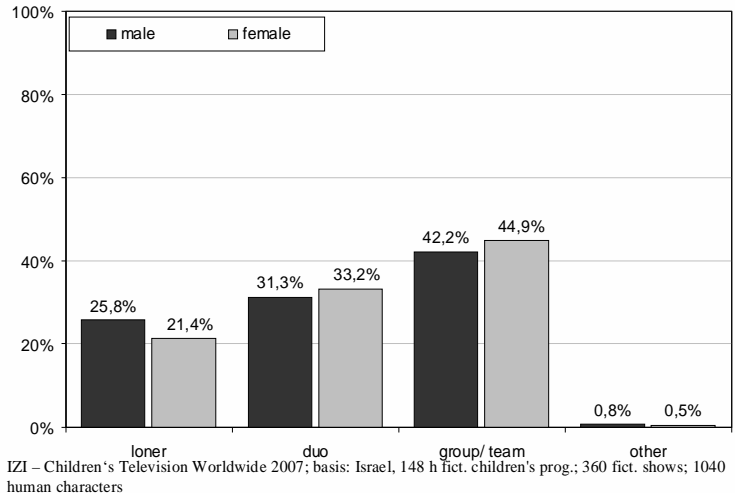
Gender Perspective: Males are a bit more often loners, females a bit more in duos and in groups

Of the female characters 82 (21.4%) are loners, 127 (33.2%) are duos and 172 (44.9%) are a part of a group.

The male characters include 165 (25.8%) loners, 200 (31.3%) duos and 270 (42.2%) as a part of a group.

Israeli characters appear more in duos than the total report and less in groups or as loner, but also in the

duos there are more male characters, and only in the group there are more female. This suggests a weaker position for girl character, who mostly stand out when they are in a group situation.



The highest percentage of female loners appeared on Yes Sababa (28.6%), while the highest percentage of females in duos was on Hop! (40.9%) and the highest percentage of females as part of a group could be found on Cartoon (53.6%).

The highest percentage of male loners was found on Nickelodeon (34.8%), while the highest percentage of males in duos could be found on Yes Sababa (69.2%) and the highest percentage of males in groups was counted on Jetix (58.7%).

Children's Television Worldwide:

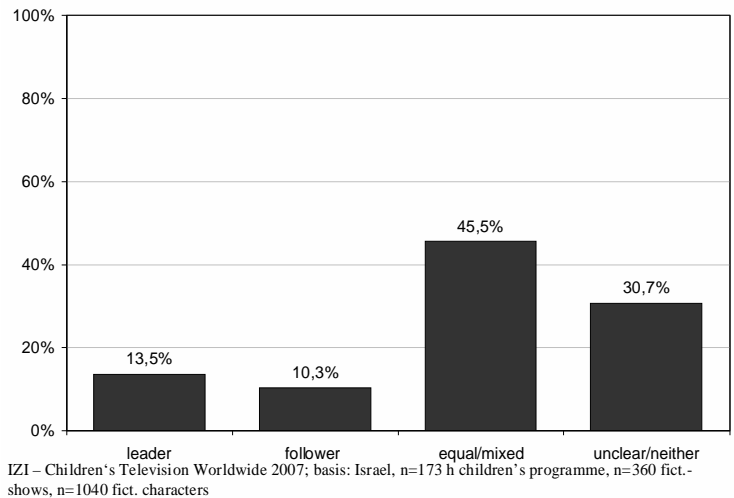
Gender Representation in Israeli Children's Television

Which hierarchical position does the character assume in the show?

We coded the role in the social context. Who is dominant in the relationship and responsible for the solution of the problem? Is there a clear leading character?

473 (45.5%) of the characters appear as equals regarding hierarchical positions. 140 (13.5%) are leaders. 107 (10.3%) are part of a following, and for 320 (30.7%) characters the position was not clearly identifiable.

Hierarchical position of the characters



	Leader		Follower		equal or mixed		neither, unclear
Argentina	47,3%	Australia	34,6%	Malaysia	67,1%	Canada	48,9%
Cuba	42,1%	New Zealand	32,7%	Belgium	65,9%	Netherlands	37,5%
India	40,2%	UK	30,1%	Brazil	62,9%	Hong Kong	32,9%
China	30,8%	India	26,9%	Hungary	61,4%	Israel	30,7%
Norway	28,4%	Egypt	20,7%	USA	61,2%	New Zealand	22,9%
Syria	28,2%	Norway	19,8%	Kenya	56,7%	Egypt	15,9%
South Africa	28,2%	South Africa	19,5%	Slovenia	54,8%	China	15,6%
Slovenia	27,3%	Syria	16,8%	Hong Kong	53,5%	USA	15,6%
Australia	27,1%	Hungary	16,6%	Syria	53,4%	UK	15,5%
Kenya	26,7%	Canada	15,0%	Germany	47,9%	Norway	15,3%
UK	26,1%	Malaysia	14,1%	Austria	47,7%	Austria	14,8%
Germany	24,0%	Germany	14,0%	Cuba	46,1%	Brazil	14,5%
Austria	23,8%	Argentina	13,6%	Netherlands	45,9%	Belgium	14,1%
Egypt	23,3%	Austria	13,6%	Israel	45,5%	Germany	14,1%
Hungary	18,5%	Kenya	12,1%	China	45,0%	Malaysia	10,6%
Brazil	13,8%	Israel	10,3%	South Africa	42,9%	South Africa	9,4%
Israel	13,5%	Cuba	10,3%	Egypt	40,2%	Australia	8,9%
USA	13,0%	USA	10,2%	Argentina	39,1%	Slovenia	8,9%
Belgium	11,4%	Netherlands	10,1%	Norway	36,5%	Kenya	4,5%
New Zealand	11,0%	Slovenia	9,0%	New Zealand	33,5%	Hungary	3,5%
Canada	9,9%	Brazil	8,8%	India	30,7%	India	2,2%
Malaysia	8,2%	China	8,6%	Australia	29,4%	Cuba	1,6%
Hong Kong	6,7%	Belgium	8,6%	UK	28,3%	Syria	1,5%
Netherlands	6,4%	Hong Kong	6,9%	Canada	26,3%	Argentina	0,0%
total	20,5%	total	15,5%	total	47,7%	total	16,3%

Children's Television Worldwide: Gender Representation in Israeli Children's Television

Concerning the characters appearing as leaders, followers or equals, Israel is below the international average. Which is also a coding effect because there are many main characters in unclear positions.

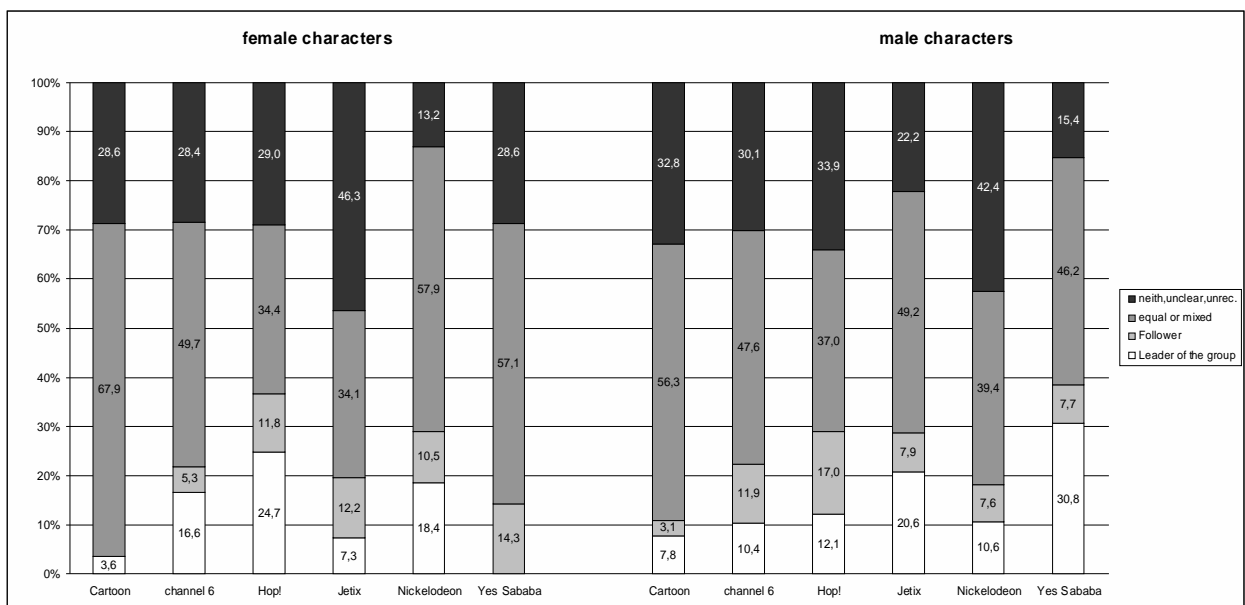
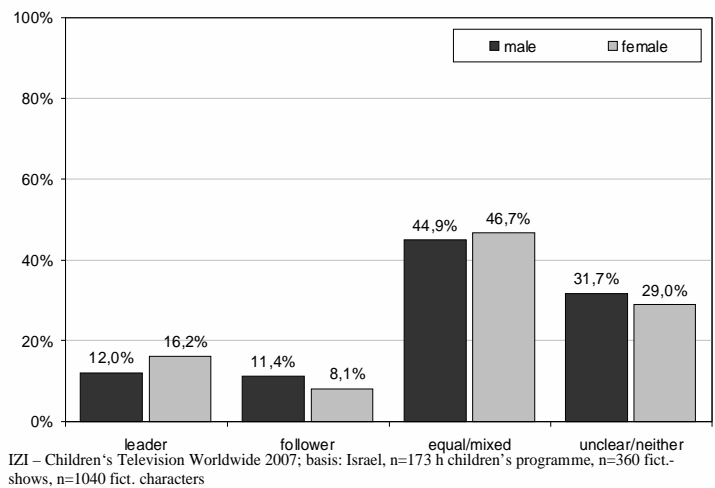
Gender Perspective: Males are more often leaders, females more often followers and equals

The female characters are in 179 (46.7%) of the cases equal or mixed. 62 female characters (16.2%) appear as leaders and 31 (8.1%) as followers. For 111 characters (29.0%) the constellation was not identifiable.

Among the boy and man characters 288 (44.9%) are equal or mixed and in 77 (12.0%) cases leader of a group. 73 (11.4%) are part of the following and for 203 characters (31.7%) the classification was not possible.

There were more girl leaders in Israel in comparison to the other countries.

Hierarchical position of the characters



The highest percentage of female leaders (24.7%) could be found on Hop!, the highest percentage of followers on Yes Sababa (14.3%), while the highest percentage of equals appeared on Cartoon (67.9%).

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

The highest percentage of male leaders was found on Yes Sababa (30.8%), while the highest percentage of followers appeared on Hop! (17.0%) and the highest percentage of males in equal positions could be found on Cartoon (56.3%).

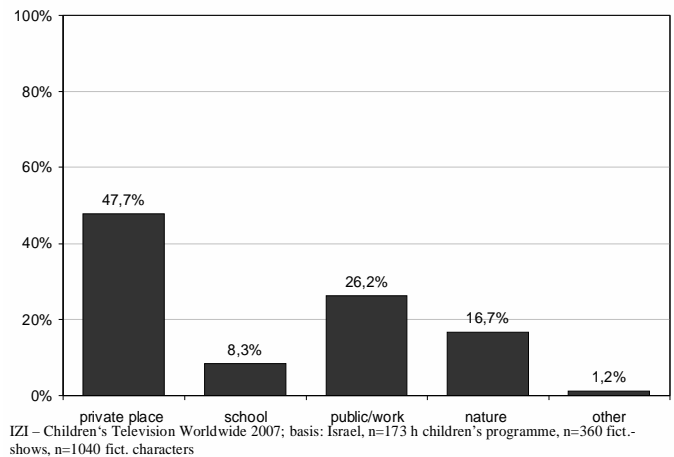
At which location is the character introduced into the plot?

We coded where the character is located in its first appearance in the show (not the opening song).

The most common location at which the character is introduced into the plot is the private space. 497 (47.7%) of the recorded characters of this category appear here for the first time. Public spaces or work, respectively, rank second. Here, 273 (26.2%) of the characters are introduced for the first time.

174 characters are in nature in their introduction scene (16.7%), 86 characters (8.3%) are in school, and 12 at other locations.

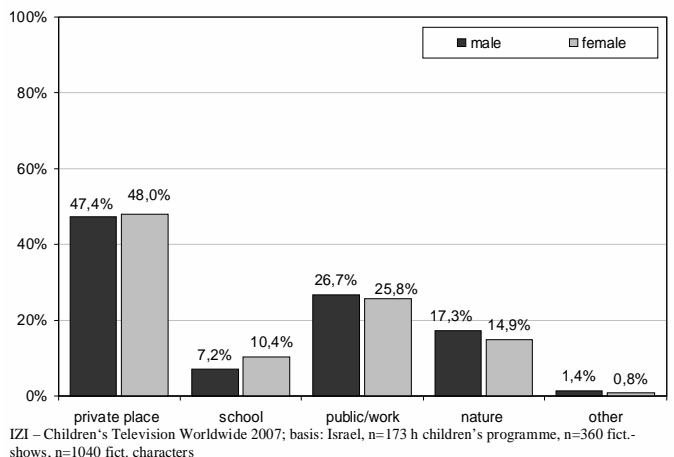
Introduction into the plot



Gender Perspective: Nearly balanced first appearance

184 (48.0%) of the female characters in the sample are introduced into the plot in private settings. 99 (25.8%) of the characters are introduced in public spaces or at work. 57 (14.9%) characters appear for the first time in nature. 40 (10.4%) are introduced to the viewer in school and 0.8%, thus 3 characters, at locations other than these categories. 305 (47.4%) of the male characters are first introduced in private settings. 172 (26.7%) are presented in public or at work. At third position are nature locations with 111 characters (17.3%) and finally school where 46 characters (7.2%) are introduced.

Introduction into the plot



Children's Television Worldwide:

Gender Representation in Israeli Children's Television

The difference between the public and private sphere gender division is less pronounced in Israel and almost equal.

The analysis of the Human Characters

The characters which were coded as humans were furthermore coded according to their skin colour, hair colour, their age, and their physique as well as eventually existing disabilities.

What skin colour or general ethnic affiliation can we see?

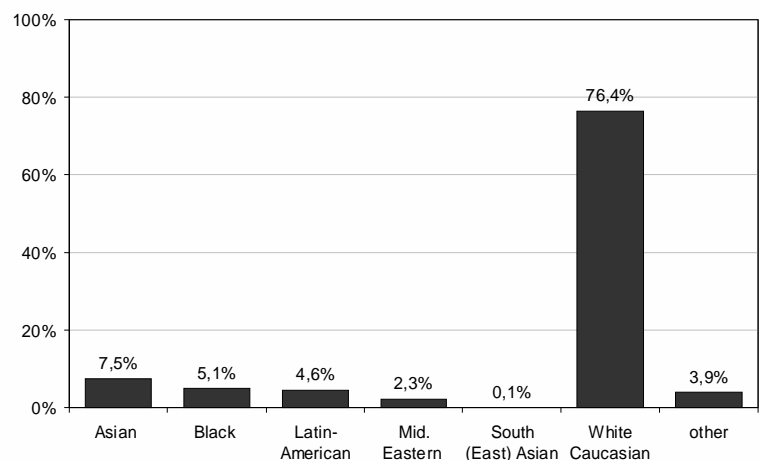
We coded as far as possible the skin colour or ethnicity of the main human characters and distinguished by shape of eyes, by dark or tanned skin etc.

52 (7.5%) of the human characters have shown Asian physical traits. Black characters were found in 35 (5.1%) characters of the sample. 32 (4.6%) were classified as Latin-American and 16 (2.3%) as Arab.

The majority, with 527 characters (76.4%), were Caucasian. All in all, 27 characters were classified as Other or were not identifiable.

It is striking that Israel, located in the Middle East and including a 20% population of Arab origin, hardly portray them (2.3%) in children's programming. This means that Israeli children do not see any Arab children or adults on their screen, and may also be responsible, to a degree, to the fact that the Arab Israeli children have no interest in Israeli broadcasting, do not identify with it and seek their television entertainment in the Arab world with which they feel strongly affiliated. This situation can be probably best explained by the fact that Israel has been in a lasting unresolved conflict with the Arab world since its establishment and the Arab world is perceived in general in Israel as an enemy.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Israel, n=173 h children's programme, n=360 fict.-shows, n=692 human characters

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

Asian		Black		Latin-American		White Caucasian	
Hong Kong	65,0%	UK	15,1%	Australia	10,6%	Cuba	91,5%
China	64,4%	USA	12,2%	USA	7,1%	Argentina	90,0%
Egypt	41,5%	New Zealand	10,6%	Israel	4,6%	Belgium	86,7%
Syria	26,2%	Germany	9,0%	Brazil	4,4%	Slovenia	86,5%
Hungary	18,6%	Austria	8,8%	Hong Kong	4,0%	South Africa	80,8%
Kenya	11,0%	South Africa	8,7%	Syria	3,6%	Canada	80,0%
USA	10,2%	Syria	8,3%	Kenya	3,5%	Netherlands	78,5%
Germany	9,2%	Brazil	7,9%	Canada	3,4%	Brazil	78,3%
Austria	9,0%	Kenya	7,0%	Netherlands	3,1%	Hungary	78,2%
Israel	7,5%	Belgium	6,6%	New Zealand	2,9%	Germany	77,5%
Netherlands	6,4%	Canada	6,6%	South Africa	2,7%	Austria	77,5%
New Zealand	6,3%	Argentina	6,0%	UK	1,9%	Norway	76,7%
India	6,3%	Israel	5,1%	Cuba	1,7%	Israel	76,4%
Brazil	5,9%	Australia	4,2%	Egypt	1,4%	Australia	74,9%
South Africa	5,7%	Netherlands	4,2%	Austria	1,4%	UK	72,8%
Canada	4,8%	Norway	3,7%	India	1,4%	New Zealand	72,6%
Belgium	4,3%	Slovenia	3,0%	Germany	1,4%	Kenya	68,9%
Slovenia	4,2%	Egypt	2,6%	Norway	0,9%	USA	67,8%
Norway	4,2%	China	2,0%	Belgium	0,9%	India	60,3%
Australia	3,2%	Cuba	1,7%	Hungary	0,9%	Syria	52,4%
UK	1,9%	India	1,6%	China	0,2%	Egypt	45,4%
Cuba	0,9%	Hungary	1,5%	Slovenia	0,1%	Hong Kong	30,3%
Argentina	0,0%	Hong Kong	0,4%	Argentina	0,0%	China	14,8%
Malaysia	0,0%	Malaysia	0,0%	Malaysia	0,0%	Malaysia	12,7%
total	11,7%	total	6,4%	total	2,6%	total	72,2%

Israeli children's TV shows less Asian and black characters, than the international average, but is on third place, when it comes to Latin-American characters and is slightly above average considering its white Caucasian characters. This may also be explained by the fact that Israeli population has very little Asian and Black members, yet Latin-American characters resemble somewhat the more brownish appearance of many Jews coming from Middle Eastern origin, as well as Jews actually originating in Latin-America.

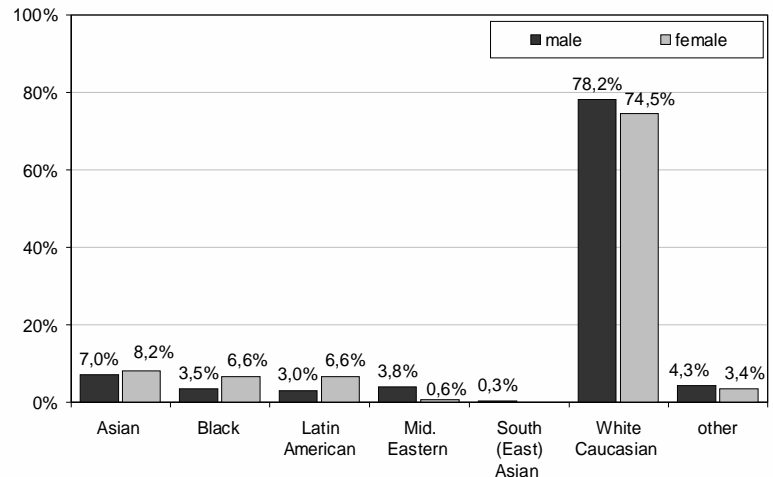
Children's Television Worldwide: Gender Representation in Israeli Children's Television

Gender Perspective: Asians, Blacks and Latin-Americans are mostly female

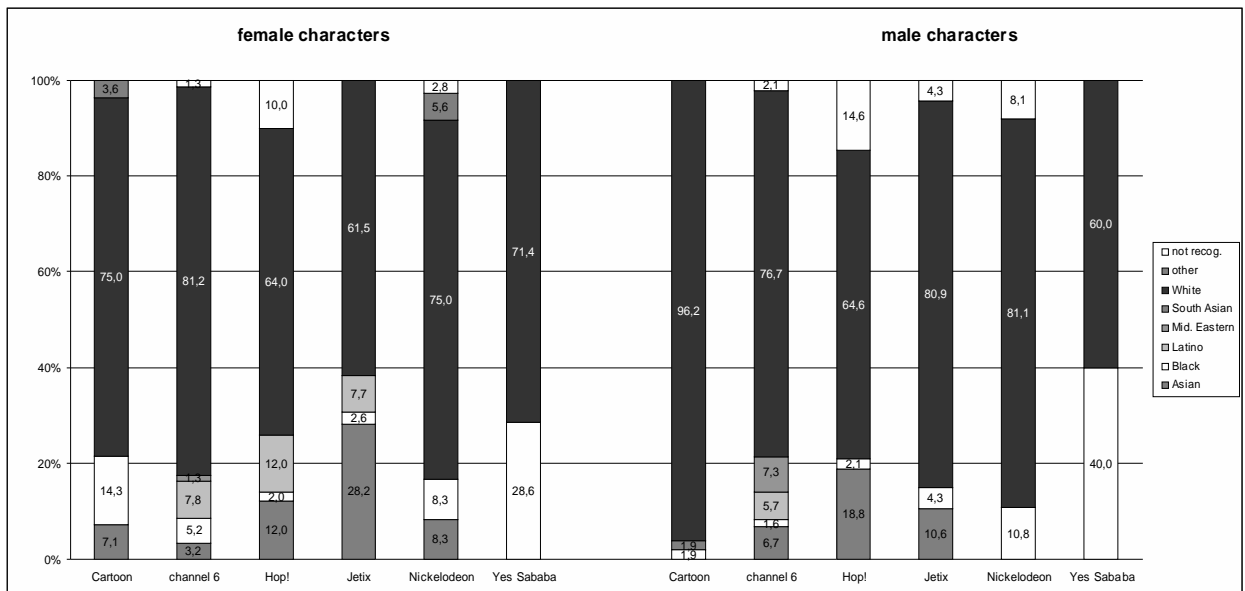
Out of the female characters 237 (74.5%) are white Caucasians, 26 (8.2%) Asians, 21 (6.6%) Blacks and 21 (6.6%) Latin-Americans and 2 (0.6%) with typical traits of the Middle East are a part of a group.

The male characters are with 290 (78.2%) white Caucasians, 26 (7.0%) Asians, 13 (3.5%) Blacks, 11 (3.0%) Latin-Americans and with 14 (3.8%) Middle East.

Skin colour of the characters



IZI – Children's Television Worldwide 2007; basis: Israel, n=173 h children's programme, n=360 fict.-shows, n=692 human characters



The highest percentage of female Asian characters was found on Jetix (28.2%), the highest percentage of blacks on Yes Sababa (28.6%), while the highest percentage of female Latin-Americans was counted on Hop! (12.0%) and the highest percentage of white Caucasian appeared on Channel 6 (81.2%).

The highest percentage of male Asians appeared on Hop! (18.8%), while the highest percentage of black male characters was found on Yes Sababa (40.0%). Latin-Americans (5.7%) and also the only Mid. Eastern males (7.3%) were exclusively found on Channel 6. The highest percentage of white Caucasian males appeared on Cartoon (96.2%).

Children's Television Worldwide:

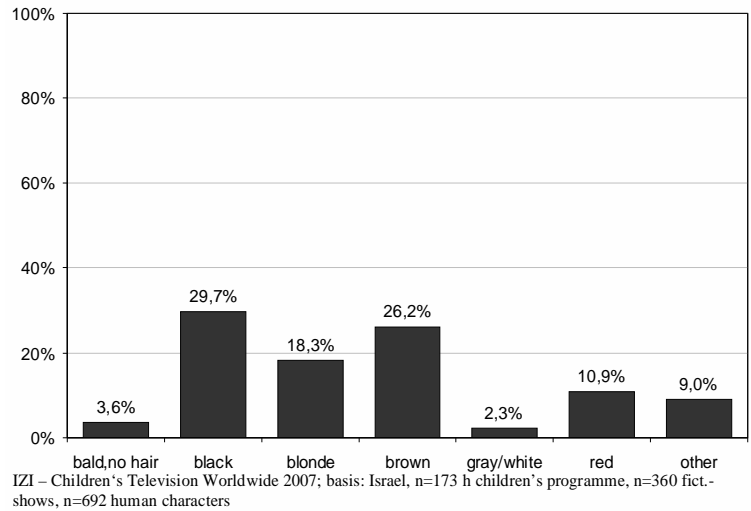
Gender Representation in Israeli Children's Television

Hair colour of protagonists

We coded what the hair mostly looks like.

25 (3.6%) characters did not have any hair, 205 (29.7%) characters had black hair and 181 (26.2%) characters had brown hair. 126 characters had blonde hair (18.3%), the hair of 16 people was grey or white (2.3%), and that of 75 red (10.9%). 62 people were categorized in the category Other (9.0%).

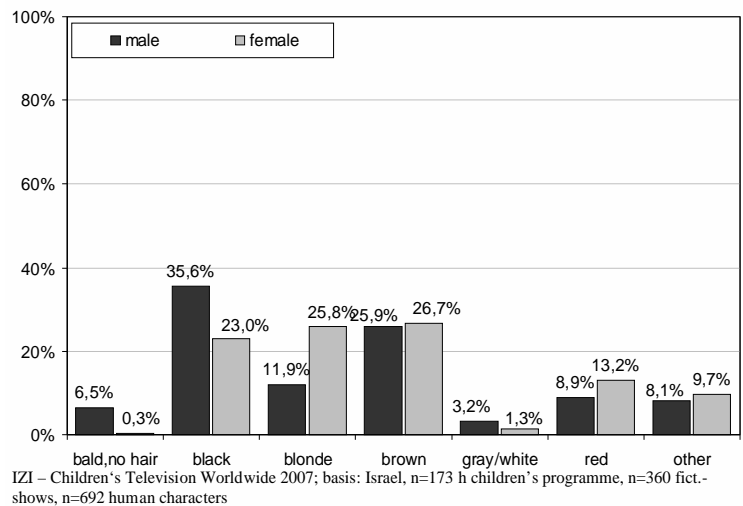
Hair colour of the characters



Gender Perspective: Females are twice as often blonde!

Out of the female characters 1 (0.3%) has no hair, 73 (23.0%) have black hair, 82 (25.8%) blonde hair, 85 (26.7%) have brown hair, 4 (1.3%) have gray or white hair and 42 (13.2%) have red hair. Every fourth girl in Israeli children's TV is blonde, which does not represent reality of everyday life where most children have darker hair.

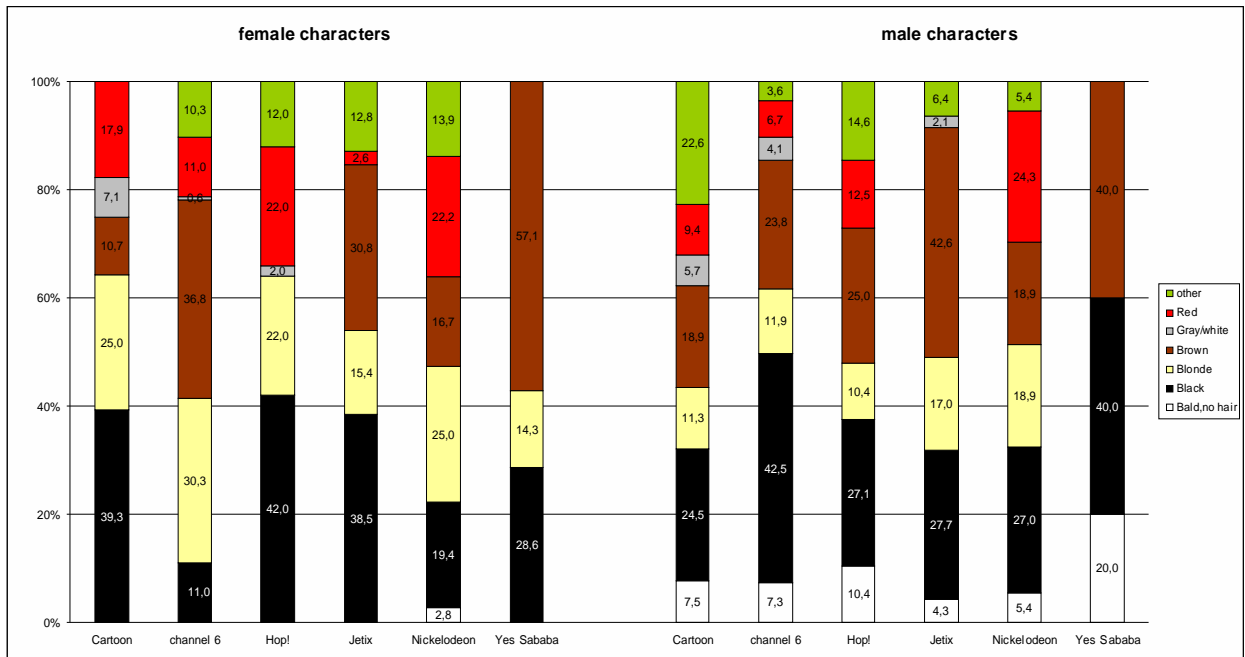
Hair colour of the characters



The male characters are with 24

(6.5%) without hair, 132 (35.6%) have black hair, 44 (11.9%) blonde hair, 96 (25.9%) have brown hair, 12 (3.2%) have gray or white hair and 33 (8.9%) have red hair.

Children's Television Worldwide: Gender Representation in Israeli Children's Television



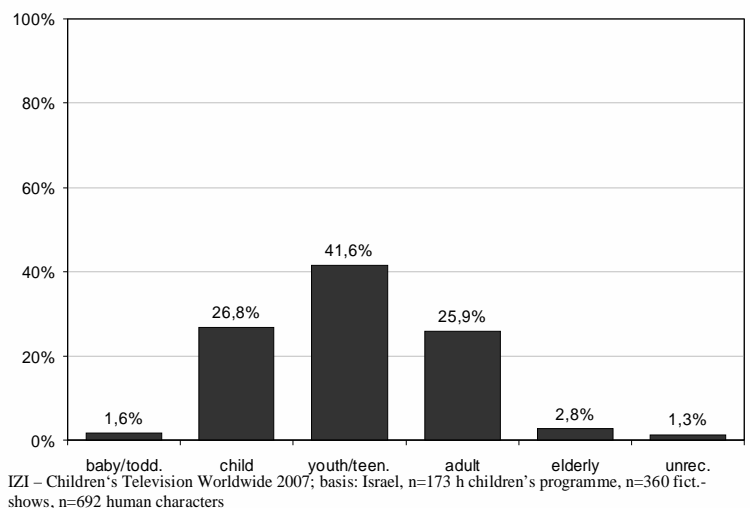
The highest percentage of blonde females was found on Channel 6 (30.3%), while the highest percentage of black-haired appeared on Hop! (42.0%). The highest percentage of brown-haired was counted on Yes Sababa (57.1%), the highest percentage of red-haired females on Nickelodeon (22.2%).

The highest percentage of blonde males was found on Nickelodeon (18.9%), while the highest percentage of black-haired male characters appeared on Channel 6 (42.5%). The highest percentage of brown-haired could be found on Jetix (42.6%), the highest percentage of red-haired males was on Nickelodeon (24.3%).

What age are the protagonists?

We coded the age as far as visible or clear from the content. Adult were identified as such if they have the recognisable characteristics such as acquisition of earnings, role of mother/father, etc. or elderly if there are recognisable traits such as role of grandma/grandpa, walks with cane, etc.

Age of the characters



Children's Television Worldwide: Gender Representation in Israeli Children's Television

In terms of age, two larger groups could be found in the sample: 287 (41.6%) are teens and 185 (26.8%) are children. 179 (25.9%) are adults. Only 11 (1.6%) are babies, and 19 (2.8%) seniors.

Baby/ Toddler		Child		Youth/ Teenager		Adult		Elderly	
Egypt	8,7%	Malaysia	64,3%	Hungary	58,1%	Argentina	62,0%	Argentina	12,0%
Kenya	6,7%	China	52,5%	Netherlands	42,9%	Brazil	54,9%	Norway	9,3%
Netherlands	6,1%	New Zealand	49,2%	Israel	41,6%	Cuba	48,6%	Brazil	8,8%
Cuba	4,1%	Germany	44,5%	Australia	40,3%	Egypt	47,7%	Canada	7,1%
UK	3,0%	Austria	44,1%	USA	37,8%	UK	46,7%	Syria	6,0%
China	1,8%	Hong Kong	43,7%	South Africa	36,7%	Belgium	42,9%	Kenya	5,7%
Israel	1,6%	Kenya	40,4%	India	36,4%	Canada	42,8%	Slovenia	5,4%
Germany	1,1%	Syria	36,1%	Slovenia	35,1%	India	37,1%	Egypt	5,0%
Austria	1,1%	Slovenia	34,1%	Hong Kong	31,8%	Norway	34,0%	Germany	4,9%
Canada	1,0%	Netherlands	32,2%	Norway	27,9%	Kenya	32,2%	Austria	4,9%
New Zealand	0,5%	USA	31,2%	Syria	26,5%	Syria	31,3%	South Africa	4,5%
South Africa	0,5%	Canada	29,8%	Belgium	24,9%	Australia	30,4%	China	4,2%
Norway	0,5%	UK	29,5%	Germany	24,7%	Malaysia	30,2%	Belgium	4,2%
USA	0,3%	South Africa	29,5%	Austria	24,6%	South Africa	28,7%	Cuba	3,7%
Brazil	0,2%	Norway	27,0%	New Zealand	24,0%	USA	28,4%	Hungary	3,4%
Belgium	0,1%	Israel	26,8%	China	22,1%	Israel	25,9%	Malaysia	3,2%
Slovenia	0,1%	Belgium	26,6%	Brazil	19,6%	New Zealand	25,9%	Australia	3,1%
Argentina	0,0%	Australia	26,0%	Canada	19,2%	Slovenia	25,3%	Netherlands	3,1%
Australia	0,0%	Egypt	25,5%	Cuba	18,9%	Austria	24,6%	Israel	2,8%
Hong Kong	0,0%	Cuba	24,7%	UK	18,5%	Germany	24,1%	India	2,5%
Hungary	0,0%	India	23,9%	Argentina	18,0%	Hungary	23,1%	UK	2,3%
India	0,0%	Brazil	15,9%	Kenya	15,0%	Hong Kong	22,7%	Hong Kong	1,8%
Malaysia	0,0%	Hungary	15,2%	Egypt	13,2%	China	19,3%	USA	1,8%
Syria	0,0%	Argentina	8,0%	Malaysia	2,4%	Netherlands	15,6%	New Zealand	0,4%
total	1,6%	total	33,9%	total	29,3%	total	30,6%	total	4,1%

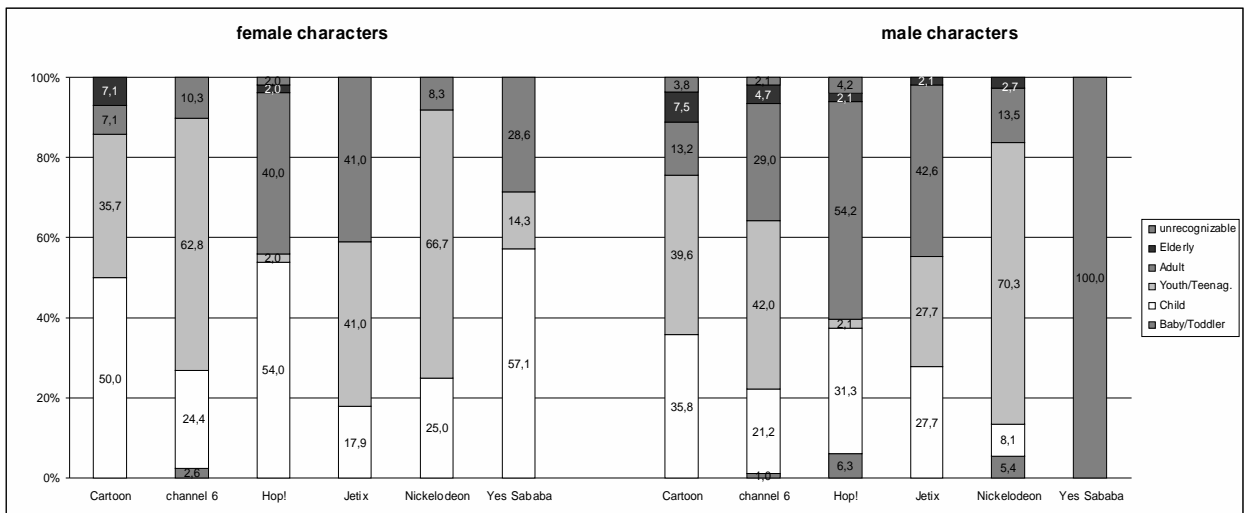
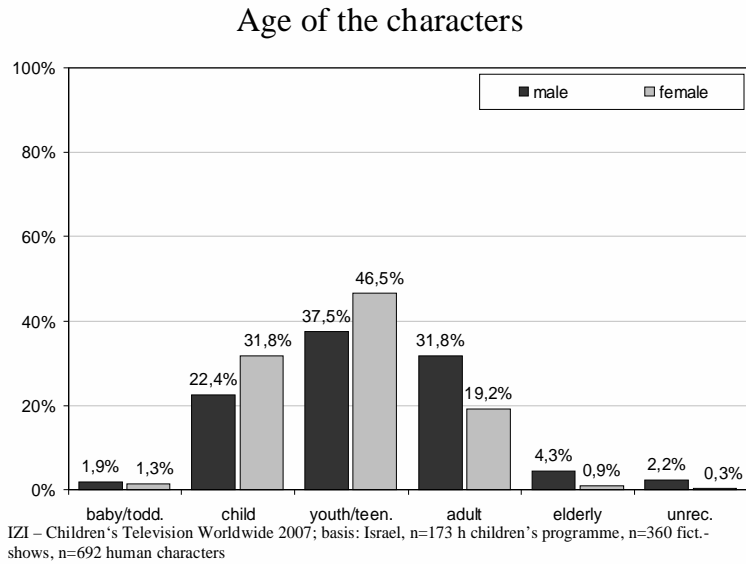
Considering the percentage of babies and toddlers appearing in children's programs, Israel is on average (1.6%), while it is below average regarding children, adults and elderly, but way above regarding its teens. The youth age group is much more present on Israeli TV than the average age in the project, reflecting perhaps the fact that teenage programs are included more often in the program content deemed appropriate for children. Among the teens, girls were of much higher proportion, suggesting that teen series and programming is more geared towards teenage girls in Israel (such as teen-soap operas/telenovelas).

Children's Television Worldwide: Gender Representation in Israeli Children's Television

Gender Perspective: Children and teens are mostly female, adults and elderly mostly male

Out of the female characters 4 (1.3%) are babies or toddlers, 101 (31.8%) are children, 148 (46.5%) teens, 61 (19.2%) adults and 3 (0.9%) seniors.

7 male characters (1.9%) are babies or toddlers, 83 (22.4%) are children, 139 (37.5%) teens, 118 (31.8%) adults and 16 (4.3%) seniors.



The only female babies were found on Channel 6 (2.5%), while the highest percentage of children was found on Yes Sababa (57.1%) and the highest percentage of teens on Nickelodeon (66.7%). The highest percentage of female adults appeared on Jetix (41%), while the highest percentage of elderly females was counted on Cartoon (7.1%).

The highest percentage of male babies could be found on Hop! (6.3%), while the highest percentage of children appeared on Cartoon (35.8%) and the highest percentage of male teens on Nickelodeon (70.3%). The highest percentage of male adults was counted on Yes Sababa (100%) and the highest percentage of elderly on Cartoon (7.5%).

Children's Television Worldwide:

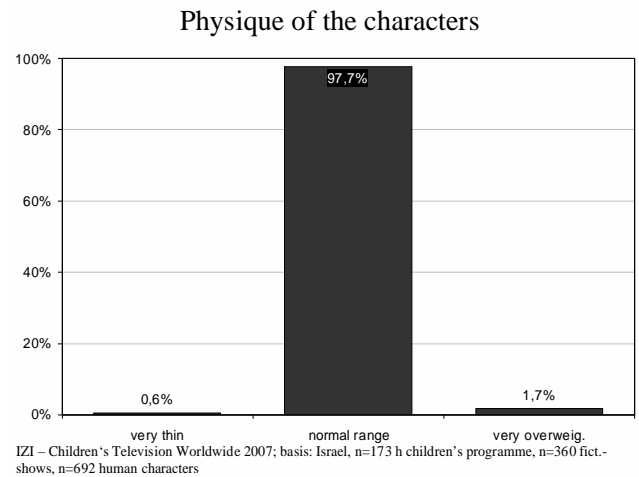
Gender Representation in Israeli Children's Television

Physique of characters

What weight or shape does the main character have?

We coded if the body of the main character is in the normal range or the creators want to point out clearly that here is an overweight issue or an exceptionally thin body.

693 (97.7%) of the sample are of average weight. 4 (0.6%) of the characters were very thin, and 12 (1.7%) very overweight.



very thin		normal range		very overweight	
Australia	27,5%	Israel	97,7%	Argentina	14,0%
UK	27,4%	Hong Kong	97,1%	Kenya	12,7%
Norway	18,6%	Hungary	94,2%	Germany	11,1%
New Zealand	18,1%	South Africa	92,7%	Belgium	10,9%
Syria	17,9%	Netherlands	92,6%	Austria	10,9%
Germany	14,0%	Brazil	91,2%	Canada	10,7%
Austria	13,9%	USA	91,1%	UK	8,9%
Egypt	11,7%	Malaysia	90,5%	China	7,9%
Slovenia	11,3%	Cuba	88,9%	Norway	7,4%
Kenya	10,2%	India	88,8%	Malaysia	7,1%
China	8,1%	Slovenia	88,2%	USA	7,1%
India	6,1%	Canada	86,5%	Egypt	7,1%
Cuba	4,9%	Belgium	86,3%	New Zealand	6,5%
Brazil	4,2%	China	84,1%	Cuba	6,2%
Argentina	4,0%	Argentina	82,0%	Netherlands	5,9%
Canada	2,8%	Egypt	81,2%	South Africa	5,4%
Belgium	2,7%	Syria	78,6%	India	5,1%
Malaysia	2,4%	Kenya	77,1%	Brazil	4,7%
Hungary	2,4%	New Zealand	75,4%	Australia	3,7%
South Africa	2,0%	Austria	75,2%	Syria	3,6%
USA	1,9%	Germany	75,0%	Hungary	3,4%
Netherlands	1,5%	Norway	74,0%	Hong Kong	2,5%
Israel	0,6%	Australia	68,8%	Israel	1,7%
Hong Kong	0,4%	UK	63,7%	Slovenia	0,5%
total	9,1%	total	84,1%	total	6,8%

Considering very thin and overweight characters, Israel is way below the international average.

This difference seems to be a coding artefact of what was coded as normal for TV.

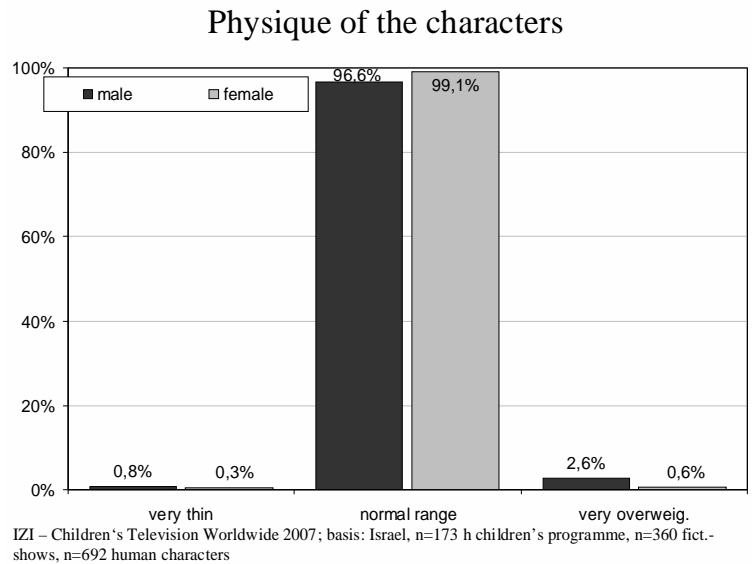
Children's Television Worldwide:

Gender Representation in Israeli Children's Television

Gender Perspective: More overweight males

Out of the female characters 319 (99.1%) are in the normal range, 1 (0.3%) is very thin and 2 (0.6%) are very overweight.

The male characters (96.6%) are in the normal range, 3 (0.8%) are very thin and 10 (2.6%) are very overweight.



Disabilities of main characters: Nearly not there!

We coded, if the character has a clearly identifiable disability or a serious chronicle illness (HIV/AIDS, cancer, diabetes etc.) which can be seen obviously or is an important part of the story of character construction.

7 disabled and 2 chronically ill characters are among the recorded and coded characters of the Israeli sample. 2 disabled persons are female (0.6%) and 5 are male (1.3%). 98.7% of all characters are without any recognizable disability.

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

In summary:

The Israeli report is mostly very much like the total report of this project. This can be explained first and for most as a result of the fact that close to 87% of the programs are imported and only 13% are domestically created. The most striking difference is the higher visibility of youth in children's programming which can be explained with the type of programming selected for the sample as deemed part of the children's television. The most significant findings socially is the absence of Arab children and adults in children's programming, both females and males, suggesting that Israeli children do not see the culture around them in their programming. Gender inequalities in Israeli television for children follows much of the general trends of the world.

GENERAL CONSIDERATIONS

The sample we analysed here consists of 173 hours of explicit children's television: 148 hours of fictional shows, 534 programmes (360 fictional shows), 1040 characters (fiction) and 692 human characters.

In international comparison a lot of tendencies in Israeli Television are close to the average of the other 23 analysed countries, e.g. with a very high percentage of animation, the integration of the main character in the plot and social context etc. At some points the Israeli children's television was outstanding in international comparison; hence we want to highlight some of the results to promote quality.

- With proportion of 74.7% of animation in its children's program, Israel is below the international average.
- Israel has a higher proportion of imported programs than the total. This can be explained by the small size of the country and the limited production budgets for children (about 13% is domestically produced)
- With a proportion of **37.4% of female characters, Israel is on 3rd place** and way above the international average.
- With a proportion of 66.9% human characters in its children's program, Israel is above the international average, males as animals, females as humans
- Comparing the number of **antagonists** in children's TV, Israel is on **last place** at a proportion of 4.5% antagonists, males are more often antagonists

Children's Television Worldwide:

Gender Representation in Israeli Children's Television

- Israel has more loners and more characters in duos than the international average, but therefore there are fewer characters in teams, than in the international average. Males are a bit more often loners, females a bit more in duos and in groups.
- There are less leaders and less followers in Israeli Children's Television, than in the international average. Concerning the characters appearing as leaders, followers or equals, Israel is below the international average. Males are more often leaders, females more often followers and equals.
- Israeli children's TV shows less Asian and black characters, than the international average, but is on **third place, when it comes to Latino characters** and is slightly above average considering its white characters. Asians, Blacks and Latinas are mostly female.
- Considering the percentage of babies and toddlers appearing in children's programs, Israel is on average (1.6%), while it is below average regarding children, adults and elderly, but **way above regarding its teens (3rd in international comparison)**. Children and teens are mostly female, adults and elderly mostly male.